

BREAD & PUPPET
PRESENTS
LUBBERLAND
NATIONAL
DANCE CO

27 DIRT-CHEAP
MONEY DANCES

BREAD & PUPPET PRESENTS:
LUBBERLAND NATIONAL DANCE COMPANY
27 DIRT CHEAP MONEY DANCES

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27 DIRT-CHEAP
MONEY

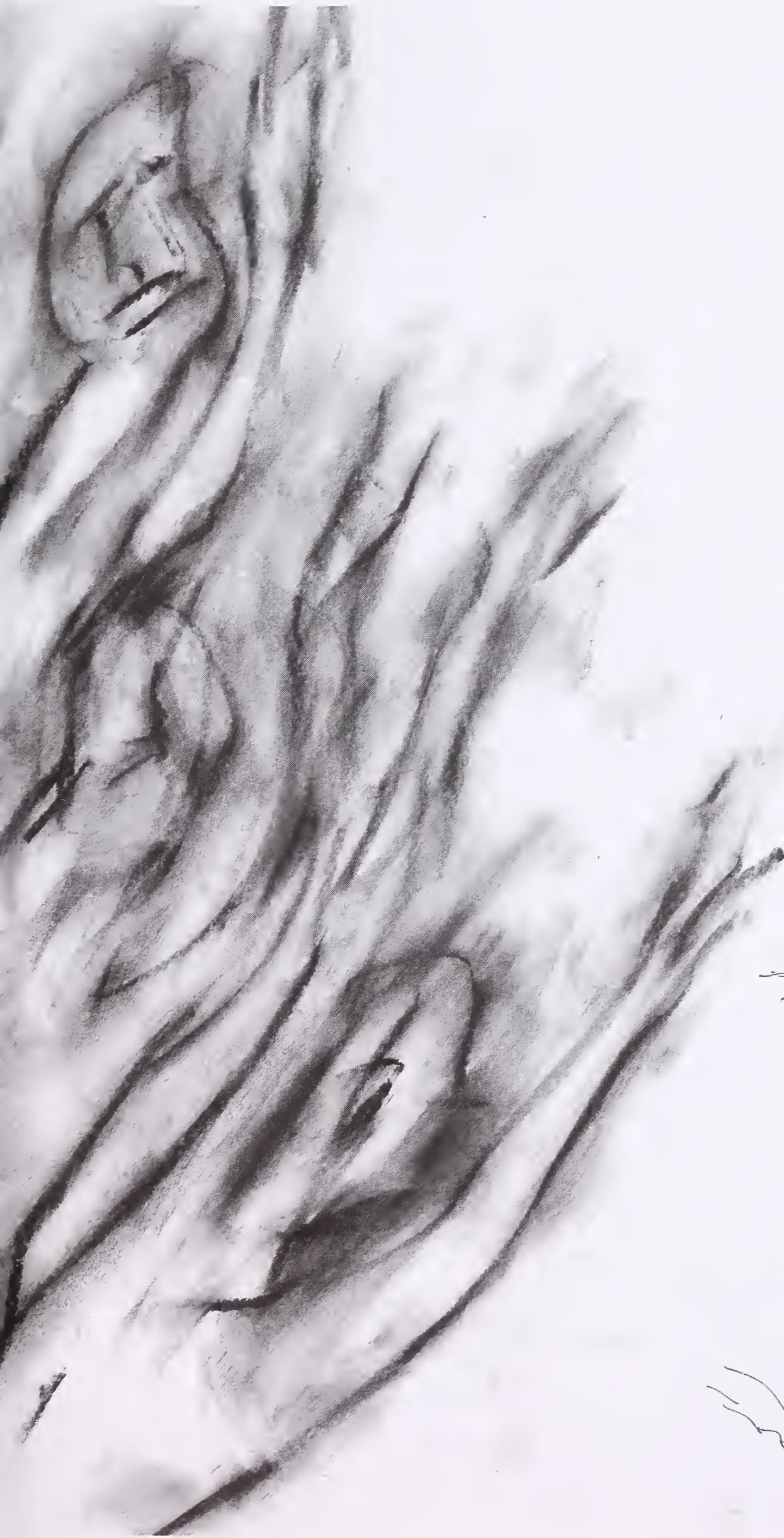
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THE NATIONAL DANCES OF LUBBERLAND

are conceived as medicine against stomachaches, specifically the stomachache which citizens suffer from indulgence in current events. Therefore the dancers are carefully selected professionals from Lubberland's labour and unemployment force, rent, mortgage and student loan Victims of Lubberland's brand-new proletariat. The dances result from practices that attempt to deprive the body of its educated normality and confront it with the irreality of possibilitarian principles.

Possibilitarian dancers find their movement vocabulary in the body's natural talent for opposition to the daily demands of the bureaucracy that tortures it. The benevolent bureaucracy educates its citizens by employing sublime musical systems of stupefaction which penetrate the non-suspecting customer's brain wherever that brain finds itself: workplace, supermarket, public transportation or home, and achieves from the customer's subverted body the trance-like and yet pragmatically oriented forward and backward motions which correspond to the fascist shopping republic's desire for total dominance. Possibilitarian dancers are all non-musical musicians who train their ears to cut out the sugar harmonies of the republic.



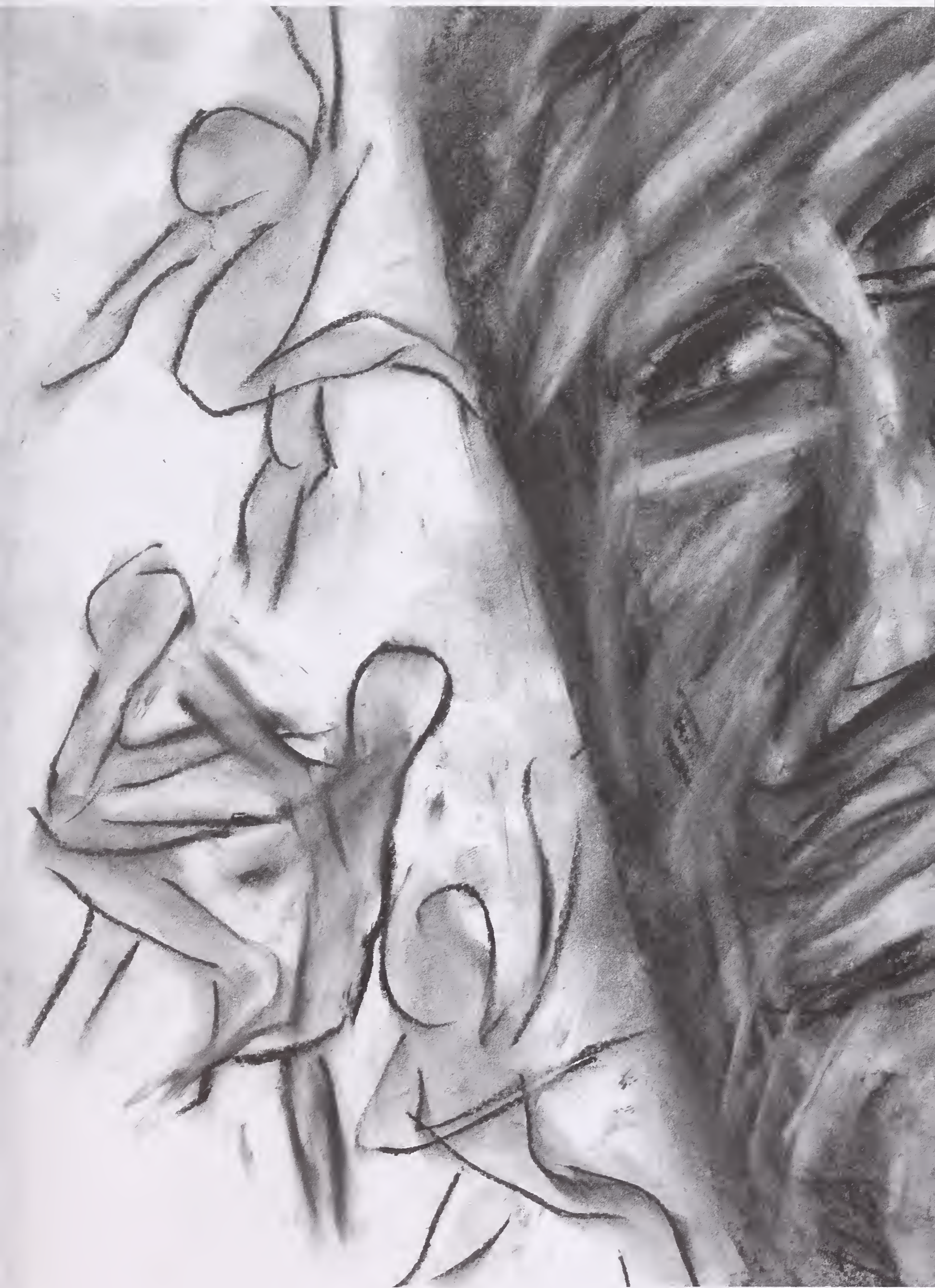
NON-METHOD

Lubberland dancing is in opposition to the heavy-duty forward-motion method of society's forward-leaning body, which, as antidote, is in constant need of excessive amounts of prettiness, the perfect disguise for the down-trodden body's habitual bowel and other movements. Naturally the college graduated public is aristocratically inclined and needs to satisfy its haughty desires, in the absence of royal domination, by attending court, somehow. When photography was invented, the usefulness of the frozen perfection of the pointed toe and other rococo gestures, was immediately realized and militarized in the mirrored palaces of the dancers' boot-camp. And so, prettiness, in consequence of high military standards, could be produced and reproduced like photo albums. And yet the dancer, totally deprived of prettiness, walks in her space as if in heaven, free of the depressive thought of survival which compromises all daily procedures. Heaven surrounds the dancer's ankles and knees, heaven whistles through her nostrils, as she is in her dance nothing like her own self, but is that self's strangest possible neighbor, a lightweight creature, a heavenly hop-hop-hop master without compare.

In addition to the hop-hop-hops, hundreds of other uneducated raw materials are available and the dancer piles them up like firewood and burns them in her body's woodstove and cooks hot wine with it which she then serves to her audience.







4 RIGOROUS LUBBERLAND DANCE ROUTINES:

1) Self-Depressive neck and shoulder twists.

Since the self-expressionists assume a self that feels obligated to extract from its half-cooked brain-cells a result which nobody needs, the Lubberland self-depressionists abandon this project altogether, for the concrete exercise of detaching the depressed self from its pressure elements. The values which control the brain's outflow can be physically influenced by simple shoulder twists to expose the outflow to the rest of the body-and-soul entity. A ridiculous, happiness ensues.

2) End-of-capitalism nonsense gymnastics are knee bends and stomach contractions that lift the dancing spirit into a beneficial absent-mindedness which doesn't need to worry about capitalism's decline.

3) Contact cement improvisations achieve perfect union between 2 dancing physiques by applying a sufficient amount of contact cement to the backs or bellies of the dancers or, at least, by imagining this application.

4) Post-industrial de-sentimentalization jumps are recommended for the childish dancer who imitates child-like behavioral problems. The stern jumping directives are mixed with workmanship-related miniature moves which distance the dancer from the silly playfulness of the immature.

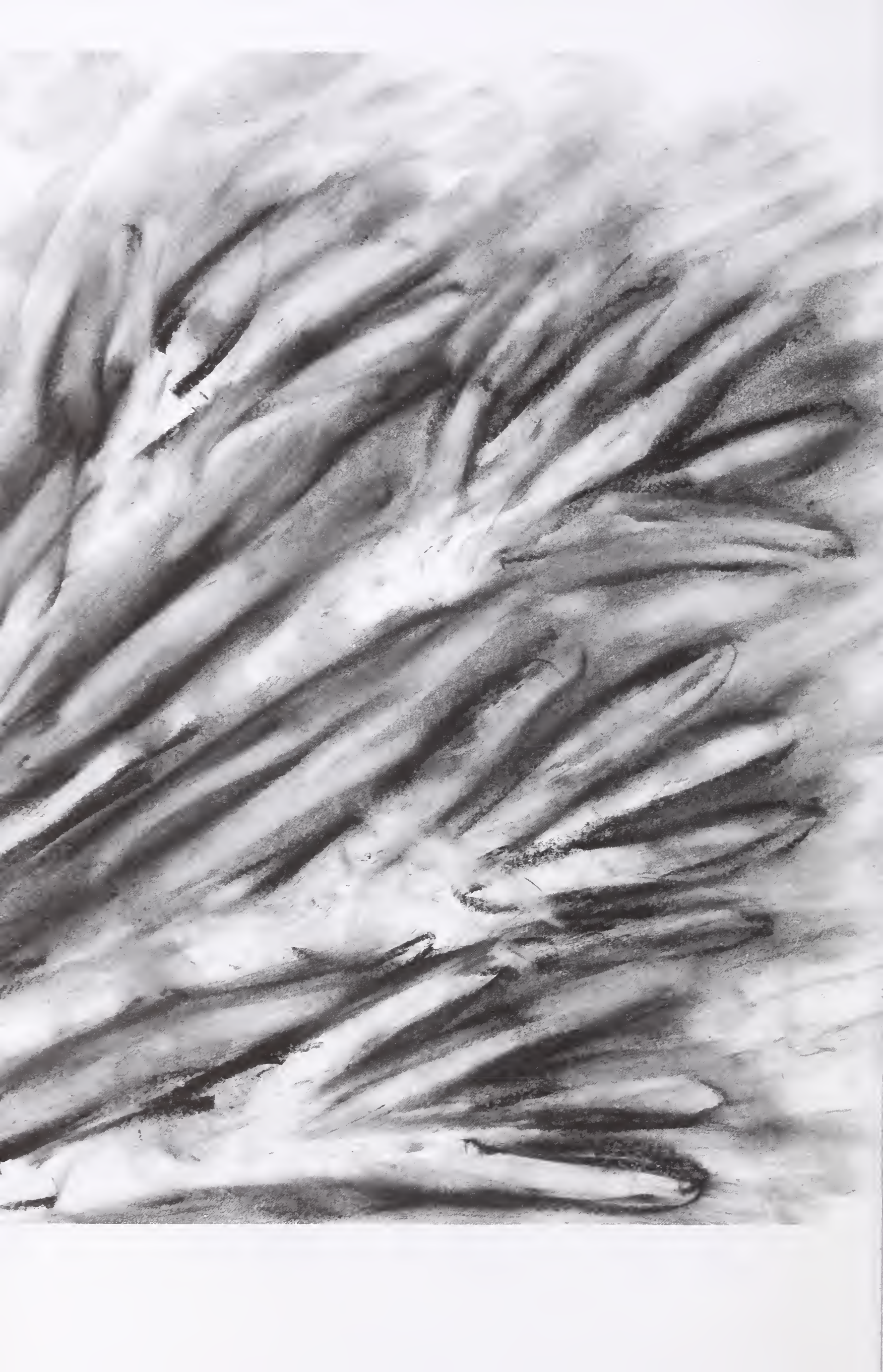


DIRT-CHEAP MONEY DANCING

promotes money minimalism in the zillion \$\$\$ society which is broke. The bankrupt engine of the money-eating machine goes to the car mechanic to get fixed. The fixers crank out bigger and bigger bills. The bills have demon faces and the demons tear away at the flesh of the pretty baby's legs, legs that can't run without car. Ever more humongous bills are pouring down on what? On the non-eaters? Or on the fatsos and institutions that rain war and devastation on the old original Mama of us all? The dirt-cheap money dances won't solve the money problems because those solutions are the subject matter of Hell.

Therefore the frolicking dances take money to its public execution in the time-honored military style which says: to hell with it. And consequently you do a potato dance to realize your own soul's similarity to the dirt-covered spud.





27 DIRT - CHEAP - MONEY DANCES

- 1 Karl Marx - money - definition dance
- 2-6 Five indigenous - no - money -
whatsoever dances
- 7-11 Five common - money - despair
dances
- 12-16 Five money - deprived - citizens - social
dances
- 17 money - less - philosopher's dance
- 18 money - eating dance
- 19 transforming - a - bank - into - a - hocus-
pocus - church dance
- 20 shooting - garlic - tipped - arrow - at - the -
heart - of - money dance
- 21 potato dance
- 22 demented-money's - hospice dance
- 23 public - money - execution dance
- 24 stepping - over - the - dead - body - of -
money dance
- 25 sunrise - over - landscape - without -
money dance
- 26 end - of - money - glorification hymn
- 27 U.S. - money - in - the - hands - of - Israel
dance (dedicated to the children of
Gaza who were killed in the recent
attacks)



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